INTER-RELATIONS PRESENTS

THE WORLD-PREMIERE PRODUCTION OF THE AWARD-WINNING VISION PLAY

NO TONGUE WILL LIVE TO SPEAK/ NO EARS WILL YEARN TO HEAR

THE KILLING, AND THE ULTIMATE SPIRITUAL RESURRECTION, OF A TRIBE UPON ENCOUNTERING THE MODERN CULTURE.

WRITTEN BY
James David Audlin
(CHIEF DISTANT EAGLE)

DIRECTED BY
Frank Moore

$5-$25
SLIDING SCALE

UNITARIAN FELLOWSHIP HALL
1606 BONITA
(at CEDAR)
BERKELEY

9 P.M. FRI. SEPT. 9 FRI. SEPT. 16
SAT. SEPT. 10 SAT. SEPT. 17

wheelchair accessible

FOR RESERVATION INFO, CALL LINDA AT:
(510) 526-7858

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VISION THEATER
BY
JAMES D. AUDLIN
and
FRANK MOORE

copyrighted October 27, 1994

Notes from
Inter-Relations'
World premiere production of
the award winning vision play
No Tongue Will Live to Speak / No Ears Will Yearn to Hear
Written by James D. Audlin (Chief Distant Eagle)
directed by Frank Moore

jim and i met and developed a relationship on the genie computer network...he being in vermont and me being in berkeley. jim sent me his play in 1992. linda, michael, and i read it at a cafe. we were crying by the middle of it. so i wanted to direct it.

but it was a year before things began to come together...

frank moore October 26, 1994

SUMMARY OF
NO TONGUE WILL LIVE TO SPEAK/NO EARS WILL YEARN TO HEAR

the play is about a tribe that has been isolated from the "civilized" world (although there are some clues that the chief has been to the outside sometime in his life). it could be anywhere on earth...or, if we want to go sci-fi, anywhere in the universe. the tribe lives in close relationship with both earth and their ancestors...with whom they relate as spirit people (the seeress is one of these). one of the channels of this relationship is the tribal wordless songs. these songs root/balance to earth, not just the tribe, but the human race.

a young man at sometime before the time of the play had left the tribe to see what the outside was like. he now returns, dressed (unlike the tribe who are nude), with the western name "christopher". an anthropologist found him, took him to an university as a great find, lectured about him, gave him a great name, taught him english and better western ways. when chris got sick and great western medicine cured him, chris converted to western religion. one problem...chris had forgotten the tribal wordless songs. the anthropologist knows if he finds the tribe and records their songs...fame and money will be his...because even with all of the western songs...civilized people had long ago forgotten the wordless songs of the spirit.

so chris brings the anthropologist to the tribe along with western goodies like clothes, and does

a hard sell. some of the tribe at first are tempted. but soon when the newness wears off, what he is offering seems very shallow. the basic problem is they are a happy people. so chris reveals he has brought other things...he carries the illness which he has already given them by being with them...and he has the western medicine which cured him and would cure them...if they convert to the western ways...and if they sing the songs to be taped. the chief and the seeress know the songs would be misused, drained of their magical effect. but if the tribe dies, the songs would sink to the underground to wait for the time when humans will be capable of singing them again. but each tribal member has to decide whether to die or not.

the play is done in the round. when each tribal member dies joining the ancestors, he/she goes into the audience to melt physically/sensually with the rest of the cast, leaving chris alone in the growing darkness....without a song.

Frank Moore

casting

93/12/10 From: James D. Audlin

O'siyo, beloved Frank (et al.)!

The film, \Out of Isolation\, just came today, and I only a few minutes ago watched it to its conclusion. I am still overwhelmed with its impact. What a beautiful and meaningful story! While it is officially fiction, there's so much of yourself in it. It hits home powerfully, since we \all\ in various ways need to escape the bonds of isolation that imprison us. The nurse too has her isolation; let us not be so ingenuous as to assume the man you play is the only isolated one. Can we have the courage to leave those comfortable prison cells? That is, for me, the essential question of the movie.

Much love to you all!
D.E.

93/12/15 From: Frank Moore

i have missed talking to you...have missed you...but you know that. i like now having your voice in my head after the phone call.

i've started getting the resumes/head shots from the casting call. but, with the exception of one guy, they are all white women in their 20's...clean college types...even though my ad was for all types and ages. i'm thinking of, if i don't get a wider range, of running another ad for "minorities and senior citizens"!

93/12/15 From: Frank Moore

i always thought she is perhaps the most isolated of the two.

93/12/16 From: James D. Audlin

I'm overjoyed to see you're back!

I had a call last night from a friend of mine in LA, the science fiction writer, Neil Schulman. Told him you're going to mount a production of \No Tongue...\, which he's read and loves. He's thrilled, and is contemplating going up to Berkeley to see it, if it fits in his schedule.

I'll be writing the intro to the book this Friday. First free time I will have had to do it. I'll send it by snail mail so you don't have to worry about printing if off and all that.

Yes, the nurse is the more isolated of the two. But at the same time she represents the powers \of\ isolation. There can't be a prisoner without a jailer. And the jailer, in certain ways, is even more imprisoned than the prisoner.

I have to say that the actress who played the nurse is simply wonderful.

I'm surprised your casting call got just young white women. Both times we've done staged readings of the play in Connecticut, we got good mixed race and mixed age casts. Did I tell you how, this last time, when it won the Playwrights' Festival, we had one Native American woman who was in tears almost the whole time we were rehearsing, because she was so powerfully affected by this evocation of what is \still\ happening to her people?

Much love! I look forward to talking with you more.

93/12/16 From: Frank Moore

yes...and my character is the nurse's way out of her own prison. i originally wrote the play to have something to do with a guy...he would direct it. when we were ready to cast it, he just choose an actress from the very first audition because he didn't think we could get what we needed, so he settled...even though i told him when i direct i usually spend months finding the willing person for a part. but he was the director. the actress made it very clear from the start she wouldn't do nudity. so the director threw out the nudity, not realizing that the nudity was not the real problem. the woman had a hard time even touching me! but the kicker was the actress saw the play as the nurse getting JIM out of the institution and into "the real world". she kept making jim look out a window to motivate him. i finally suggested to the director that he should tell her there ain't no window. she totally freaked out and wrote us a dear john letter. at that point he gave up on the project.

it took me a year after that to cast it. linda sibio had been in several of my ritual performances in l.a....and she is a great performance artist in her own right. when i couldn't find anybody in the bay area, i asked her. she is very picky about what she enters into, but once she commits, she will do anything. we went down to l.a. for a week to shoot it. i had planned the first day to rehearse the whole piece...but when we were on the mat...without my board or linda mac...linda sibio just took off her clothes and eroplayed with me for two hours...and of course i'm flexible!

afterwards she said it was what she needed to get into the space/role. so we just shot the piece straight through each day for four days. i just spent a half hour before each day's shooting going over with her the needed changes. the rest was improv.

93/12/18 From: James D. Audlin

I dreamed about your production of the play last night. I saw two people making love in a tight spotlight shining straight down from above; the spotlight was the "sacred object" in the play.

Loads of love to you all!
D.E.

93/12/18 From: Frank Moore

before we were so rudely interrupted by my computer problems, we were talking about body doubles for nude and sex scenes in movies. i can't imagine a more unethical logic. an actor takes a role that involves nudity and/or sex scenes. but s/he will not do nudity/sex because of some personal morality/modesty (in other words, s/he thinks it's bad, a sin, gross, whatever). but s/he will do the role if the producer hires a body double to do the "sinful/gross" act in the actor's place, making it look like the actor did it. if the actor thinks it's sinful, what s/he is doing is sliding the sin onto someone else...which is very unethical...rather than taking a real stand either by not doing such films or by doing whatever the role requires.

i only used a body double one time...in someone else's film which i was acting in and was editing. basically it was cinderella meets e.t....i was the e.t. the director cast an uptight bimbo who had convinced her daddy to put her through acting school. could not act her way out of a paper bag! she was cast because she looked like the woman in FLASHDANCE (at least in her and the director's mind). she wouldn't do nudity...but she would walk around town in a tiny bikini and high heels eating/licking an ice cream cone! she wouldn't even touch me, much less do a love scene. it was a very campy sexist mess. but it just so happened that the bimbo didn't show up for the last day of shooting...and the director had to go back to l.a. so i got his permission to get a body double and finish the shooting. i got a great actress who looked nothing like the bimbo. along with shooting a very juicy human warm love scene, i shot extreme close ups of her hands every time cinderella touches e.t....and long shots of them playing together....so i could cut from the superficial reality of the bimbo to a close up of warm slow deep human touching. and i was bad...in the credits i listed the body double before the bimbo!

93/12/19 From: James D. Audlin

O'siyo, Frank!

You can post this, if you like, about body doubles in movies.

I have acted off and on all of my life. I have also done a good amount of directing, and I have written plays. It is on the basis of my own personal experiences that I offer these comments about body doubles, and performers refusing to "do nude scenes" or "do sex scenes".

To me acting is a challenge. It is impossible to act unless you let go of your ordinary self and, in a sacred way, \become\ the character. Unless you \are\ that character, you are only moving your body and reciting memorized lines. Anybody can do that. But only a true actor or actress truly becomes the character represented. What makes the great actors or actresses stand out from the crowd of stage or screen performers is their ability to convince us they \are\ the character.

I think it is a shame that so many performers these days are unwilling truly to be actors or actresses. That is to say, they recite lines and move their bodies, but they avoid really becoming the character. They just do the easy stuff and collect their paycheck. For them, it's just employment. True actresses and actors know it's a calling, a sacred activity. They do not shirk from fully becoming that character, no matter how difficult it may be.

True acting, for me, is \truly\ being naked. I don't mean bodily naked, but spiritually naked. If you don't strip yourself bare of all your day nature, and show your soul on the stage, you have failed. You can even appear physically naked in a dramatic work, and still fail, if you don't strip your soul naked too. This takes real courage, real guts. I admire and love those brave souls who can act, truly act, like this. I am not interested in the common ordinary performer who cannot undertake such bravery.

I have often performed on stage naked. I was in a Peter Shaffer production of \Don Giovanni\ that called for nudity/sexuality, and I've been in several guerilla theatre pieces back in the late 60's and early 70's. More recently, I have appeared naked in my own plays. Frankly, I love acting in the nude, because I feel it frees me, challenges me, and encourages me also to strip my \soul\ naked. I have probably done some of my best, most sacred, acting in the nude.

93/12/19 From: Frank Moore

that's my philosophy of acting also.

93/12/22 From: Frank Moore

the btw was the new version of the casting call (adding "all races"):

Inter
Relations is auditioning for its world
premiere april production of the award
winning No Tongue Will Live to Speak / No Ears Will Yearn to Hear by James D. Audlin, directed by Frank Moore. All
types and ages above 18. All races. Non union, non paying. nudity. Roles: aging chieftain; seeress; young man; two young women; anthropologist; dying woman (a dancer); tribespeople, male and female, young and old.

93/12/23 From: James D. Audlin

I got the "BTW" that got left off from another letter, about the casting call. Looks great! Tell me

what results you get.

94/02/23 From: Frank Moore

good news. today i casted the chief! the black painter (of complex abstracts). he acts for the risks. he's also doing body music in my march performance.

94/02/24 From: James D. Audlin

Hurrah! I knew he was the Chief the minute you described him!

94/02/24 From: Frank Moore

the "fool" actress called today wanting my internet address so she can email me her "thoughts" on the script. on one level, SPARE ME! but on another level, as linda said, we must have effected her because she is still "thinking".

i just happen to be reading stanislavski's CREATING A ROLE...and i laughed loudly when he complains about actors thinking they have to criticize the script to show how smart they are. TELL ME ABOUT IT!!! of course this blocks the enthusiasm and the passion needed for creation. if i as an actor felt the need to criticize the script, i just wouldn't do the role.

i have some "questions". has the chief been to "the outside world"? is the seeress really alive or a part of the ancestors...or somewhere in between?

94/03/04 From: Frank Moore

i had another case of selective reading today. a 60 year old woman was all excited about the seeress until i asked how she felt about the nudity. she said fine for the other actors, but not for her...the seeress wears a white robe. i said nope!

she was also a case of never having heard that "there are no small roles, only small actors." i offered the role of the woman at the lecture (no nudity). she said too small of a role!

i'm putting this in front of the script i give them to read:

"All roles, except that of The Anthropologist, involve full nudity. In the play, clothes are a symbol of the limiting, corrupting influence of the modern western culture. The tribe, including The Seeress, are nude by custom. Some tribal members try western clothes on when they are tempted by the modern culture. Christopher will use nudity in the final scene in his attempt to find his way back to the tribal ways."

94/03/05 From: James D. Audlin

Well, this will continue to be a sacred ceremony of self selection. Anyone who cannot be physically naked will be entirely unable to be spiritually naked. Those who are afraid to be nude are those who have bought into the Washichu attitudes about the body ("Do I look good enough?", or thinking about sex, and so on). I expect when you do have your cast, there will be a need for some good "workshops" as a part of the rehearsal schedule, to get people accustomed to the idea of sacred nudity/sexuality.

94/03/06 From: Frank Moore

yep. "workshop" has always been a large (the main) part of my rehearsal process. the rest automatically evolves.

94/03/07 From: Frank Moore

is the seeress really alive or a part of the ancestors....or somewhere in-between? has the chief ever been to the outside world?

94/03/08 From: James D. Audlin

The Seeress is alive and beyond alive. In the dream she was ageless: she was a beautiful child, a powerfully sexy woman, and a wonderfully wise crone, all wrapped up in one. She knows the path that leads from this world to the next and back again. She communes with the ancestors, where the Chief can only call out to them and hope they answer.

The Chief has never physically been to the outside world, but he has seen it in dream and vision. There's a speech in the play about how he has seen what the Washichu world is like. He rhetorically asks the anthropologist, "Are you surprised that I know so much about your world?" (I'm going on memory here.)

94/03/09 From: Frank Moore

i'm getting a new batch of actors' resumes. i'll start seeing them after my all night performance next week.

last week i met again with the young black performance artist who is one of my would-be christophers. he was the one who called the last time a hour after he was supposed to be here. i told him i couldn't see him for three weeks...so call then. he did. so i gave him shit (heyoka laughing brand of shit) about being on time for everything he does with me. then i said if i cast him as christopher, it would be type casting because christopher is the kind of guy (asshole) who would get the government to give him a grant, paying him to study tribal people to get stuff for his use....which this guy had told me at his first session that he had done. i was still in my laughing heyoka role. after i called linda in to wind up the meeting, he asked if we could go back into the cave to tell me something....there was no grant...he had used his "crazy" s.s.i. money to finance

his trip...a grant sounded more hip (until i bulldozed it). i just said helms picked on the wrong agency...s.s.i. supports much more art than the n.e.a.

94/03/14 From: Frank Moore

i have mixed feelings about "o" (his hip name). he may be too much like Christopher personally...in terms of directing him. i'll see. and i've other would be christopher(s). this batch of resumes is from the second ad...mostly women.

94/03/25 From: Frank Moore

jim...now for the inside story. good news, "bad" news. the bad news is actually great news...the performance screened out the two actors before i invested much time in them. O (christopher) just didn't show up. the black artist who was the chief was a body musician (he and alexi played each other's nude bodies as instruments). he went through a rehearsal, body painting (with michael and alexi), and three hours of performance. what got to him was "gestures"...where linda pairs people up and pulls actions from a box for us to do. he was paired with michael. he barely, mechanically, did it. what finally overloaded him was "rub foreheads, forehead to forehead" (never know what will set them off!). he went to linda and said "this makes me feel like a homosexual, and one thing i definitely am not is a homosexual!" linda told him he could sit gestures out. but after a minute, he asked her to pair him.....so of course she added him to two men. he got up, put on his clothes, and left.....hasn't called....i left a message saying if he was still interested in the play, i think he'd be more comfortable as a tribesperson. although the chief is not gay, he has wisdom which gives him a powerful presence. having to say "i am not a fag" is opposite to this wisdom. the irony is, except for this guy, there were no gay men in the group...and most of the women were gay/bi. most of the people took off their clothes in the cave and fell into a very warm, gentle, deep, exploring human turn on. for example, two women (obviously in a relationship) were in the cave together. at one point, one found the other's hand (people are blindfolded before they enter the cave), and guided it to my cock which they then together rubbed calmly, warmly.

usually people who i play with during the performance have a "skin" of taboo, fear, uncomfortableness, etc. my body reacts to this skin by getting spastic. i usually have to let the person do all the actions. but this time linda paired me with one of these two women. she had no "skin". it was like playing with linda! what a joy! in general, it was a very skinless performance.

those two women are meeting with me to talk about the play, as well another woman from the performance. i have already met with a guy from the performance for the chief.

yesterday i met with a 41 year old dancer\actor who just moved here to get back into it after raising a family. she is strong, no nonsense...grasped the depths of the play. we are finally getting the kind of people we need.

94/03/26 From: Frank Moore

yes, and often it takes years to reach that third level...so we are doing quite good!

i hope you're right about the floodgates.

last week, i saw an "actress" come to the door, turn around without knocking and walk away (could it have been our neon peace sign and christmas lights?)...and to top it, she called the next day with a story about how a catering job came up! i can't really imagine living in that much fear. it's the same as having to tell people "i'm not gay".

94/03/27 From: James D. Audlin

Did you tell the woman you saw her at your door? I would have had a hard time resisting mentioning it to her, and giving her something to think about!

94/03/27 From: Frank Moore

nope! the being glad of having her screened out overrode that temptation!

94/04/03 From: Frank Moore

i have been busy! i have almost casted the play...with people from the performance! the chief is a 40ish year old guy from london. he does some kind of spiritual bodywork...has a kid...in the 70's, he was in a cult/community (the sister of one of my old group was in that same community)...he's in an aa type of a program...looks like you...has acted...is smart but with a sadness. he came into the meeting leaning towards not doing the play because of time...but he said i'm very seductive...so he signed on.

the women pair came and signed on. one of them (punky, rings all over her face and tatoos all over her body, lively, but soft and with it) will be in thailand in august. so i have her for a tribesperson. she does bodywork and hustles ads for FRIGHTEN THE HORSES. (she set a time up to come to eroplay with me.) the other is doing the seeress. she is more traditional looking, also from london...does "sensual" massage...has done one of annie's workshops (they are both fans of annie's). they first met in india at rajneesh's.

the fourth person from the performance i casted as a tribesperson. her self image is an angry gay loner...but she jumped at the chance to eroplay with me again...and threw herself into the playing.

i have two would be christopher's trying out. still need the dying woman. but i'm starting character/relationship development sessions with the actors. i'm hoping to start the group rehearsals in july...and perform it two weekends in september.

94/04/04 From: James D. Audlin

Well, didn't I say the floodgates would start to open now? (g) That Chief sounds good. The woman who plays the Seeress... you say she is "more traditional looking"; what does that mean? The ring/tattoo lady sounds like someone I dearly love in the Snake Band. What does the "angry gay loner" woman look like? I'm trying to visualize these people as much as possible. Of course, if you can videotape any of the rehearsals, that will help a lot, and I can pass back comments on your approach; the speed of e
mail can be a real boon!

94/04/04 From: Frank Moore

lynn, the "angry gay", is a boxy (not fat) possum like woman, very near sighted with an accent of her own. the seeress is a in flesh laughing sexy blonde woman, not wimpy thin. she just has a new ring in her navel (maybe one in her nose...i don't remember).

here is what diane said:

"frank, I'm gratified to hear that things are working so well toward the play. You and Jim chose well, when you found each other!"

94/04/10 From: James D. Audlin

That sounds good, the Chris person. You'll find the dancer very soon. I'll look forward to photos. By way of videotaping rehearsals or cast discussions with you, and/or email, yes indeed I am willing to let them pick my brain. Yes, I see what you mean about the cast coming together! What I "see" is that the floodgates are going to burst, and now you're going to have lots of good people come to you. For a while there was nobody, then there were people who kept misreading and misunderstanding both your advertisement and the shallowness of their ability to let go of hindrances. Now you're getting to the third level; those who really are right.

A side comment; it is really sad if rubbing foreheads makes someone feel like a homosexual! Besides that is prejudiced; how can he \know\ how a homosexual feels? I've known my brother all my life, and often talked with him about "how it feels", but I still know I will never \really\ feel it (this thought is related to the recent teaching letters on reality).

That is beautiful, the two women rubbing your cock. Gives me a sense of warmth just "feeling" it in my mind, "being" both the women and "being" you as it is happening.

I know what you mean about the "skin". Here, those who have it have it so much that it becomes impervious, and they are unable to take it off. Those who can take it off seem to do so easily and well.

individual rehearsals

94/04/15 From: Frank Moore

well, things certainly have picked up. i have been rehearsing my cast who are getting their teeth deeply into the play. i met with the chief and the seeress together for two hours. and yesterday i met with the anthropologist and christopher together for four hours, peeling away the layers the play...especially for corey/chris. (we decided chris's childhood name was "thunder brow".) i'm very impressed with them (linda took photos of them to send to you when they are developed.) on the first reading, mike/chief expressed the concern that it was a depressing tragedy. so i gave them this from my book Cherotic Magic:

"Once this new reality exists for the person, it causes ripple effects in the cultural frame. Understand, when we talk about new reality, what we are really talking about is reshaping the cultural frame. We add a line or a new shade to the picture which is in the frame. The cultural frame in modern times has always resisted this reshaping. It has removed the possibility of the full power of reshaping from most people's grasp. It puts pressures around the new reality to contain it on the individual level. These pressures often crush the new reality out of existence. But on this personal level, the new reality survives. It works for the person. At this point, the cultural frame usually isolates the new reality by making the person special in some way, or by ignoring it, or denying it exists. Often this succeeds, and the new reality fades away. But some new realities slip through this curtain of fragmentation, sometimes after laying dormant for as long as a couple of lifetimes (common in science) or hundreds of years (common in religion). The more people find this old new reality by passionately, intensely believing in it in a disciplined, focused way, they breathe more reality into this old new personal frame, making it more and more real until it breaks into the cultural frame, fundamentally changing the cultural frame in small ways. This is the manner in which the personal change is the key to evolutionary change on all levels. At first glance, the mass and momentum of the cultural frame would crush any and all personal alternative realities. But by using this mass energy on the cultural frame by the erour principle, the personal reality shapes the cultural frame.

Reality for the self
awareness for a large space of time was a small, flat world of several hundred miles, at the most, sitting in the middle of the universe. This is the reality the early humans lived in. The self awareness within us has kept developing this reality outward and inward. Now our reality reaches into the past to the Big Bang creation of the physical universe, reaches outward to the expanding edges of our exploding universe, downward into the quantum level of matter, inward into the collective consciousness...to name just a few of the directions. This reality has developed by creating possibilities in the imagination, then focusing upon the possibilities in an intense expectation. For an example, when the reality was that this world was a flat world, the center of the universe, there were a few who believed, imagined, theorized, expected, proved to themselves that the earth was round, was circling around the sun. The world remained the flat center. What made the earth become round, what shifted the earth's position in the universe, was their intense, passionate expectation of the possibility. They were willing to ruin their lives, to appear foolish or crazy or evil, to be tortured or killed or ignored for this expectation. This intense expectation finally attracted enough mass of agreement that it reshaped the earth and shifted the whole universe for all time, past and future."

but what turned it around for mike is when i said what really will give the audience the uplifting

tribal vision will be the rituals...the dying woman, the creation myth, and the after death coming together.

at first, corey wanted to ask you about chris's final flip to tribal way...is he is being honest...but during our talk, corey found so much meat, so many possibilities, that he now wants to find the answers by exploring chris himself...which is the best sign that the production will be powerful.

94/04/17 From: Frank Moore

i probably won't show corey your note until he finds his own way. how i see chris is... basically he was an individual mutation growing up in a tribal reality...talking a different language with the same words. left the tribe to "find himself/his thing," rather than to prove himself worthy to be in the tribe. did not find himself. does not fit in either world. out of inferiority, came back to the tribe to be its savior destroyer by absorbing the tribe...to become THE TRIBE, rather than being in the tribe. but when he tells the tribal stories, they finally become him, he finally taps the tribal person at his core. i thinks the jury is still out on what he will do with this.

94/04/17 From: James D. Audlin

Yup, you have Christopher exactly. That's just how I see it. There is a sort of "jury still out" about him at the end, but at least it is clear to me that it isn't an either/or (tribal way or Washichu way) for him but a new level entirely (which I was trying before to put in Hegelian terms). Exactly what that new level is is what is so unknown, as you point out.

There are two other plays that I hope to write some day that in a sense continue this story.

94/04/21 From: Frank Moore

still need the dying woman. the woman who was supposed to be auditioning for it stood me up.

today we went to a great rehearsal space (after some refused to rent to us because of the nudity). i figure it will cost about $1,000 to do the play...a little more if we video a performance. you will get the cast photos next week.

94/04/22 From: James D. Audlin

Then that certainly wasn't the right dying woman!

Funny. When we did the 1993 staged reading of the play, we rehearsed it at a church. No problem. Sheesh!

You say it'll cost more to video a performance. I assume (though you'd know far better than I) that making a video is cost effective, as selling copies would pay for it. Or am I wrong? I'll look forward to the cast photos.

94/04/22 From: Frank Moore

i meant above the $1,000. to video it with two cameras costs about $200 and editing another $100. things i do, i do to do. we save up to do a project, so we are not depending on making money on it...if we break even, we don't have to save for the next project. all of my videos have gone into the black...because they are low low budget. but that is kind of abstract because it takes several years for the black to happen because we aren't that into marketing or selling. i'd do the video more to document the play's production. to give you an idea, i have films we shot several years ago still waiting to be edited. i'll edit them someday...but i'm more into doing the magic, working with people.

94/04/23 From: James D. Audlin

Ah, I understand about the videos.

94/04/25 From: James D. Audlin

I like that about Jesse keeping the money in her cleavage!

The chant!!! Oh my gosh!!! Argh!!!! My memory!!! I'll do it as soon as possible!! So sorry!! (blush blush)

Added later
I just received the photos of the cast (so far) in the mail, and they look absolutely perfect! I look at them and, even without consulting the labels on the backs, I know who is going to be who. They truly look the parts, and their spirits feel right. Thank you for sending them along!

94/04/29 From: Frank Moore

i have casted the dying woman. she is the actress from months ago with the cherokee grandmother. she could not commit back then. but just did when we checked back. so all the main characters are firm. we are booking the rehearsal space.

i had a good session with the seeress.

NOTES TO THE SEERESS:
unlike the chief, the seeress sees at least the two possible futures represented by chris. so for her, the ending is not a tragedy...but just one stage of the evolutionary dance. her reality is one of a ritualistic making love to/with Life. for her, even more than for the chief, Life is not limited to the personal/physical life. one of the dynamics of her relationship with the chief is her pulling him into this ritualistic love making with Life, and out of his too serious pondering about the meanings of life. he is afraid of this ritual. this is one of the layers of the last (after death) ritual. the seeress also does the creation ritual...wearing the mask(s) that michael will create. i'm making the seeress more of a trickster, using the actress's bubbling laughter. at her next session, we will use eroplay and rocking.

but i had some macho power trouble with mike the chief during his and corey's session. he had called and said he had to leave by 7:30, 7 if possible. i said he will be out by 7:30, but 7 would be too rushed. he came into the session saying he was leaving at 7...looking for a fight. i didn't fight, but said in the future, leave 3 hours open. at one point, corey said his friend would be the dancer if she didn't have to be nude. i said if i was willing to do that, i would have a lot of dancers. mike started making a case about why total nudity was not necessary. i just said for this play, take away the nudity, you take away a major symbol. all this to say mike is along way from being the chief. i sicked the seeress (whom he is afraid of) to guide him...which is the basic dynamic of the chief seeress' relationship.

94/04/30 From: James D. Audlin

If you remember, I had a "hunch" about the actress with the Cherokee grandmother way back when you first mentioned her. Glad to know it's come true. Your notes about the Seeress are true. She has been "reborn" many times. Death holds no fear for her. In fact, you could draw an analogy to sexuality: men have one orgasm and then "die", while women can go on for quite a while with orgasm after orgasm. That is indeed, by analogy, why the Chief is afraid of this last ritual. I could see the bubbling laughter in her photo. Yes, trickster makes sense with this seeress. The fact that the chief is doing power play stuff is good, as long as it doesn't get out of hand. That means he's trying to \be\ a chief. You know, I am sure, as I do, from experience, that there is always a "play within the play", mainly the way the relationships among the actors grow, change, and solidify for the performance, then "die". The nudity is absolutely vital. When we did the dramatic reading in 1993, we tried it with clothes, tried it even with very sheer body stockings. It just didn't work. The nudity really gives one a sense of vulnerability: the actor really has to let the script go and go deep inside her or himself, and the audience feels deeply the question, "Would \I\ have such courage?" Out of this encounter with nudity come the spiritual questions.

94/04/30 From: Frank Moore

that is why i'm pushing namita and michael together...to develop that inner
inter
play.

94/05/01 From: James D. Audlin

Namita, to be the Seeress, must let go of Namita. Then she will not be acting, but BEING the Seeress. I'm glad she responded favorably to the Annie review. The more I hear about her the gladder I am!

Magical Masks
From SACRED FACES (MASKS) by Chief Distant Eagle:

Today I will talk about sacred faces. These are used in many tribal traditions, both in Turtle Island and elsewhere in the world. African masks, masks used in the Noh drama of Japan, Apache

masks, masks in New Guinea, and so on, are all for a sacred purpose. I will talk about the sacred face tradition I understand best, and that is the one of the Hodenasaunee (Iroquois Confederacy).

The masks used in the dominant culture are used to hide identity. Robbers often wear masks to hide their identities. At costume parties people wear masks to tantalize others with their anonymity. Anciently, in Europe too, masks served a sacred purpose, and a last vestige of this remains in the Hallowe'en customs now relegated to children only.

Among traditional, tribal peoples, on the other hand, masks are not to hide identity but to evoke sacred identity. To explain this, let me first tell you something else.

Tribal people believe that we create our own reality. The nature of our spirit determines the nature of the world around us. If we are happy within, we will be happy without. If we are unhappy within, our environment will be full of unhappiness. If we are happy within, we will be happy even if our environment is austere or adverse. If we are unhappy within, no amount of pleasant things in our environment will make us happy.

In everything you do as you walk the Red Road, if you walk in harmony with your world, at peace with yourself, you will have happiness within, and therefore happiness without. Smudging and praying, keeping spiritually clean in the Stone People's Lodge, listening to your dreams, walking in balance with all living things; all such things help you to walk the Red Road well.

Sacred faces are like windows: they help us to see the sacredness within ourselves and within the world around us. A person will do things wearing a mask that he or she will never do as an "ordinary person". This is because the mask represents a sacred being which comes to the person, and enables the person to do very sacred and powerful things. These things are not of our \washte\ ordinary world, but \wakan\: dangerous and holy things that lead to healing.

These sacred faces should not be called by either of the common English terms for them, neither "masks" nor "false faces". They are not masks to hide identity, and these faces are anything but false. The Seneca word \gagosa\ means "face", referring to the sacred face of the primeval Younger Twin (a male) who was vanquished by the Older Twin (a female) and made to promise to help humanity. Those cured by the rituals of the "False Face Society" become members of it. The rituals are traditionally performed at the New Year and Green Corn Festivals.

The faces are carefully carved directly from living basswood trees, without killing the trees. They are painted black, red, or black and red. They have large eyes, often of pressed in metal, with pupil holes. The mouth and nose are exaggerated and distorted, often with large snaggly teeth and/or lolling tongue. A long hank of hair always hangs down from the face. The particular form of the face comes from a dream the person has had.

The sacred faces are considered alive. When not in use, they are hung facing the wall or wrapped in red cloth and put away in a safe place. They are occasionally "fed" by smearing a thick gruel of parched cornmeal with maple sugar on their lips. They are also often wiped with sunflower seed oil to help "keep their skin soft". Old ones, thus, will have a bright shine from many such applications. Each one has a name and personality; it is always addressed as "Grandfather". They are often talked and/or sung to.

Sacred faces, therefore, are another way to listen to the Grandfathers, and to learn from them.

They help us to cleanse our inner spirits, and to bring healing to ourselves and others. Even if you yourself do not carry a sacred face, you can still learn from them that it is important to recognize the sacred powers, the \wakan\, within yourself and not be afraid to let it come out when appropriate for healing and cleansing.

That is what I have to say about sacred faces. Hau, mitaquye oyasin!

Magical Mask-Roles by Frank Moore May 1, 1994

there is a misunderstanding of the nature of the magical mask roles such as goddess, chief, wounded healer, shaman, heyoka, etc. people think these roles have something to do with the individual's personal identity. what they really are are projected aspects of the self that is in all of us and is all of us. we are granted access to particular magical mask roles to be played in the rituals and/or to tribal functions.. but trouble comes in when we think the mask
role is our individual personality. if i thought i was the wounded healer, the shaman, the heyoka...all of which i have access to...all of the magic would be drained from the role...and the role would be merely a part of my ego. this is what you see happening in those regional chiefs.

94/5/01 From: James D. Audlin

Boy, are you right!!! Exactly. (About masks.) Most Washichu want to take the sacred mask and "own" it, to control it, to make it theirs. The only way you can ever "have" that mask is to let go of yourself. And that's the LAST thing Washichu will ever do!

94/05/03 From: James D. Audlin

Just so you know, Frank, the tape is recorded and I'll mail it to you tomorrow. I share a few chants with you, including the "death chant". One of the chants I do is a very sacred medicine chant I carry. I'm sure you realize this, but I'll say it anyway; it is not to be shared in any way with anyone except for purposes of performing the play. Also, I do a couple drum songs, play a Cherokee flute, and a Mohawk rattle, and talk to the cast a bit.

94/05/03 From: Frank Moore

a lot of good news. we booked the rehearsal space. today, nishanga (namita's friend who is a tribesperson) came to eroplay with me (what fun!). her five person "bisexual" performance group hired me to do a 24 hour workshop with them. she is jazzed about the play...and is trying to get more tribespeople.

94/05/04 From: Frank Moore

we are having a rash of bonehead acts. we called corey to go over the rehearsal dates...and he informs us he was cast in a play that could be extended into july...this was after we asked him what times he could rehearse, after i stressed the importance of having this play as his focus for july through september. as luck would have it, there should be no conflict...but he did not know

that...and he didn't call to find out!
94/05/13 From: Frank Moore

got the tape. but haven't had a chance to listen to it yet. i've been busy! i worked up a 40 page ritual/essay for the first quarter of next week's 24 hour workshop. then there were the individual meetings. first was mike/chief. he just came from a meeting with namita...where they had only talked about the play (wondering why the chief is conned by chris into the tapings...i said it was really the chief [who knows the magic can't be captured on tape] who is conning chris into telling the stories to trigger his tribal dna...we are doing the same con on the audience.) but what really happened is...well mike said to me "i don't have any problem with strong women"! basically he is scared of namita, of his attraction to her, etc...all of which is in the chief/seeress relationship. when i told him i want them to work together on the afterdeath ritual, that she is capable of guiding him into a deep physical space, he freaked, saying, "i won't do anything that'll harm my life...what will you tell her...'i want you to work with mike...it'd do him good?'" i laughed and said it was for the good of the play...if he paid me, then i'd do things for his good. that snapped him out of it. he is willing to stretch. when namita came for her meeting, she said she didn't tell him what she does for a living (sensual/sexual massage) because of his english limits...which is also in the chief/seeress dynamic. but she's up for the challenge. we did the rocking ritual together...which she liked...but she said she sees how it can be longer and deeper. but it gave her the feeling to which she will guide mike.

and then there was corey/chris. he had informed us, when we called him to give him the rehearsal times which we had worked out around his and the others' availability, that two dates were now in conflict with his other play (it turned out they didn't). so i was going to talk to him about how that bad process made me nervous. but he called me a hour before his meeting and said he couldn't do the character development because he needs to focus on the other play...or he'll get overwhelmed, etc...like he just met with peter/anthropologist...and just felt spaced out...so he'll see me in july. i said no, the character development is a stage of my method which he had agreed to do....and i would call him back (implying the possibility that he was out)...he said he'd be right over. he came a hour early! all bent out of shape. but it was very easy to get him back into reality. i first showed everything he was feeling was things he could use for chris...chris anthropologist are spaced out. his other role is very similar to chris. etc. but the trick is to stay in the frame of his commitments. also he is confusing himself with chris. i said make a box, put everything in you that is chris into the box...you have everything inside of you...so what is inside the chris box is only a part of you. by the end of the meeting, he was disappointed that we aren't meeting more!

michael has started making the sacred object and the masks for changing woman and moon woman.

94/05/13 From: James D. Audlin

Wow, what an eletter! I am deeply impressed with how you are working with the actors! What you say about who is conning who is exactly correct. There is a certain element of game to the play: who is the one really being conned: at deeper levels, different people are being conned. Consider, who cons the Chief? The Seeress. Who cons the Seeress? The ancestors. And so on. This play is going to have a powerful effect on the individuals taking the parts. Which is good, since the play is really a sacred ritual. I can't wait until you start having rehearsals, and videotape

them, so I can "be" there!
94/05/16 From: Frank Moore

listened to the tape last night...inspiring! will send it back after the play.

today we got the berkeley unitarian church...a beautiful space near my house...for the second and third fridays and saturdays in september! Inter-relations being a church (nonprofit) helped to get it. what do you want to be called in the publicity?

94/05/16 From: James D. Audlin

You may keep the tape, Frank. I know you won't misuse the sacred songs on it.

Congrats on securing the Unitarian Church!

What do I want to be called in the publicity? Probably by my Washichu name, which is what I usually publish under. James David Audlin. If you have the room, you can add Chief Distant Eagle in parentheses.

94/05/19 From: Frank Moore

i'm honored.

94/05/28 From: Frank Moore

it always is amazing how similar our work is.

monday i'm first meeting with the seeress, then with the dying woman. i think the key to the seeress' character is in tanpanic rituals.

94/06/03 From: Frank Moore

great news! 1. we signed contracts for both the rehearsal studio and the church (a great funky space). 2. the guy from the bisexual group (who was kicked out of the group for his stupid racism after the workshop....how are they going to heal racism if they kick people out rather than dealing with them?) wanted to prepay me for six sessions...$300! this with the $300 workshop fee goes a long way in paying for the play. the magic always provides! 3. i got two more tribespeople...both are japanese women. one is a Japanese american in her 40's, an artists' model who cried when she read my TORTURES poem. the other is in her early thirties, has been only in U.S.A. a few years, a jazz singer...came with her photographer/videomaker husband who has his roots in the 60's (they sent nude color photos of her). today they sent me a long eletter saying how much they loved coming to our house.

94/06/03 From: James D. Audlin

That is great, on the contracts, and the money! Yes, the magic always provides. One learns to trust, to \expect\ goodness. Japanese women! That's good, since I think it's best if the tribespeople are of different racial heritages. I used to speak some Japanese, but I've lost it over the years from nonuse. I do speak some Chinese, and chant in Korean.

94/06/04 From: Frank Moore

it's great having you there.

94/06/09 From: Frank Moore

here's the info we're putting on the press release and flyer. does it cover everything? michael will work on press release this weekend.

Inter
Relations presents world
premiere production of the award
winning vision play No Tongue Will Live to Speak / No Ears Will Yearn to Hear written by James D. Audlin (Chief Distant Eagle) directed by Frank Moore.
the killing, and the ultimate spiritual resurrection, of a tribe upon encountering the modern culture.
$5
$25 sliding scale
where and when
wheelchair accessible
For reservation info, call Linda at: (510) 526-7858.

i worked both with namita (her last meeting until the july rehearsals) and with julie one on one. i told namita that she should be in a tansex trance in the play which is why she and i have tansex rituals...but the chief seeress ritual will be tanplay...partly because of michael (with whom she has been playing phone machine tag)...and partly because of the performance space. with julie, i'm using a lot of her personal life in the dance. she said this is the deepest acting she has ever done.

everything is going great. our michael has been busy creating the beautiful sacred object and the masks for changing/moon woman, and painting the drum. for the changing/moon ritual, i'm thinking of running a red thread from namita's navel ring, connecting everybody.

94/06/10 From: James D. Audlin

The flyer looks good! When it's printed, could I have a copy to keep, to give my grandchildren? (g)

Namita sounds like she is a lot of fun! Julie seems to me a beautiful tragic figure, someone whose sadness from the past adds to her beauty now. Michael is so talented, so I'm sure the things he is making are going to be wonderful! Hard not to get excited, even from thousands of miles away!

94/06/11 From: Frank Moore

anyway, michael's flyer looks high class and safe..."tricking" people into coming. i don't usually do this. for my performances, i use the publicity to screen people. but the play is a different kind of ritual.

94/06/21 From: Frank Moore

the bad news is julie (dying woman) left a message on my phone machine saying sorry but she is moving to Arizona this week.....and they wonder why their lives don't work! the good news is i have someone for the dying woman...Sonal who has signed up to study with me for four months, friends with namita, studies acupuncture, was a stripper.

michael just finished the flyer...looks straight...we think. corey came into his meeting singing my praises because of his frustrating work in the straight (gay) play. he starting to see why i do what (how) i do.

94/06/21 From: James D. Audlin

I've gotten the right "wavelength", (I've been slowly getting to know all of their spirits.) I'll try to get a read of Sonal. I really like Namita. She makes me laugh. I would love to be with her physically, not just in spirit. Very bubbly and good natured. Corey is not one who sees a new idea easily, but he's coming around.

group rehearsals

94/07/02 From: Frank Moore

I just came from the first rehearsal at the studio. everyone is great and excited. for the first 90 minutes, i worked with corey, michael, and peter...and our michael had a cameo and linda helped me direct. i lightened the chief up. then for a hour, i worked on sonal's dying dance. i'm making it less western ballet, more african style. next is the first group rehearsal on tuesday. that is when i'll know if i can video the rehearsals for you. we'll send the great labash flyer and more cast photos. my friend with a radio show will do a short live interview with me about the play.

94/07/03 From: James D. Audlin

The first rehearsal sounds wonderful! I am with you in spirit, to be sure!!

Yes, the dance should definitely not be western ballet. I hope you can indeed video the rehearsals, so I can maybe get them ASAP and email you comments. Also just so I can "be there" as much as possible. I'll look forward at least to the more cast photos. A labash flyer! I love Labash's work!!!

94/07/06 From: Frank Moore

good news, bad news. the bad news is namita and nishanga were not at last night's rehearsal. i think namita hasn't return from england as she had planned. i don't see her flaking out. on the other hand, nishanga did a major flake job. she called the house when we were at the rehearsal (why aren't they ever embarrassed by using such an obvious ploy?) to say she just got back in town and spaced "the project" out, doesn't look likely that she will be in "the project" because she works on saturday..."let's talk". never mind we set up the schedule around her and the others' availability, that we gave her the schedule a month and a half ago, and linda called her to remind her of the rehearsal. what really happened is the workshop got under her punky, sexually free, macho image to the unsure, easily hurt, judgmental "susan" who rushes around, juggles people and things to avoid depth, to avoid feeling lonely. since the workshop, she has been avoiding "me"...really the reflection of "susan". add to all of this the lack of glamor to this work...she decided not to do it.

now for the good news. it was a great rehearsal. after we went through the props needed.....and i gave them the assignment to get men and old people for the tribespeople (of course, i wouldn't bar more young chicks!)...i talked about how the primal symbol of the circle with the dot is the basic symbol of the production...the sacred object being the male dot and the audience being the female circle...and the action circling in the space between these two. then i (linda) blindfolded them and had them lie down. then i played your tape. linda said it was like you and i were the same guy...now in the chair, now in the boombox. she said when you said you taped the sacred chant because you love me, it opened the possibility for them to do things for that reason. it also put a sacred frame around the production. then i went right into a version of the death-rebirth-tribal-body ritual:

"We are in the Cave of Chero. In here, there is no isolation or competition or fear. We are going to reshape reality. To do this, we have to let go of our personalities and fears and inhibitions. We have to pass through the transition that is death, through rebirth, through losing our old personalities in the form of our clothes, doing rituals of play. Death is not something to fear. It does not hurt. It is not an end. Soon the guide of death will come to help you through the transition. Now Death is approaching...quietly, gently, It is like a soft, warm blanket. It will slowly cover you. It will start at your toes and travel up your body like caresses. When it reaches the top of your head you will be in an in between state where you will not have either your old body or old personality. Enjoy floating. Some of you are floating in a cozy dimension. Explore that bodiless state. Do not try to get up because there is no up. The floating is the womb of life, all life, all matter. You are all life, all matter."

"LINDA TAKES OFF HER CLOTHES AND GENTLY LIFTS THE HEROS/SPIRITS INTO A SITTING POSITION. SHE HOLDS THE HEROS/SPIRITS AND ROCKS THEM. SHE TAKES THE OLD PERSONALITY IN THE FORM OF CLOTHES FROM THE HERO, SLOWLY UNDRESSING THE HERO AND THEN LIES HIM BACK DOWN."

(linda said when she rocked corey, his body was so tight and fragile because this is a totally new reality for him.)

"In magic, masks are important. These masks could be created out of material, or paint, or tatoos, or facial expressions. Magical masks are not meant to be a hiding, a covering up, or a protection. Rather, they are meant to reveal, to liberate, to call forth the deep personality which is usually hidden in normal society. They are vulnerable masks. In our work, nudity is such a vulnerable mask. In itself, physical nudity does not always mean you are vulnerable. But in the context of this work, it takes you out of the social, polite world. It physically changes you slightly. It signifies the willingness to use every part of you in the work...holding nothing back or in reserve, holding no part too private or sacred not to be used in the work. This is on all levels of your being, from your body to your psyche."

"Now, keeping your eyes closed, roll in slow motion towards the center of the room, stopping only when you are surrounded by a web of warm soft skin. You are now parts of a huge rock. Act, sound, move, and relate as parts of the huge rock. Most people think the inorganic is not aware. We now know different."

"Time freezes.
Time flows by."

"You are now parts of a single
cell organism. Act, sound, move, and relate as parts of a single
cell organism."

"Time freezes.
Time flows by."

"The single-cell is now dividing. You are now cells in a multi-cell organism. Act, sound, move, and relate as cells in a multi-cell organism."

(at this point i took peter from the tribal organism, put him in a corner, unblindfolded him, and told him to observe the tribe as the anthropologist.)

"This organism is your tribal body. Explore all of the tribal body."

(when this exploring was getting warm and cozy, i took corey from the tribal organism, put him in a corner, unblindfolded him, and told him to feel what chris feels. corey as corey felt disappointed about having to leave the tribe. chris felt pissed and isolated, etc.)

"Time freezes."

after the ritual, everyone was feeling good...the chief said "right on, frank!" my running joke with corey is "beats blocking!"...because his last director focused just on blocking. so after the ritual, i turned to corey and laughed, "beats blocking!"

then we started reading the play...got half way through it. tim is starting to video the rehearsals (when it's the entire cast) next time.

94/07/07 From: James D. Audlin

I got wonderful goosebumps as I read the ritual you did with them. That is so beautiful! That could be a part of the creation story in the Excursus, as I think about it. I feel Namita's spirit as a very good one. I hope she will be back soon. Nishanga I can't seem to "feel". I do feel the "Susan" in her, and yes, she's a scared little girl who likes attention but fears closeness/intimacy. Acting for her is like a child playing dress up. She really needs to break through her fears. This would be the best thing. I'll look forward to the video. That will help me to get to know the spirits of these people.

94/07/23 From: Frank Moore

today, i finished "blocking" the whole play. so now we can fill in the form. i'll see if i can switch two planned relational meetings to full cast meetings so we will have more "doing" time. the play is coming together almost automatically.

the group dynamic is at the place where when we are working they are in a focused human state which is fun and comfortable. but when we have piss breaks, they default to the social mode which is definitely less fun. it's interesting to watch. and romantic sex has reared its head. sonal, who is doing the apprenticeship, told me that after the last rehearsal she and corey "almost had sex". but she wanted first to get my director's policy on cast sex. i suggested they wait until after the play. then he made an appointment with me for tomorrow...i'm guessing it's the same subject. i'm going to tell him to use the sexual tension and the resulting feelings in the play (which is the real source/purpose of their "sexual tension" anyway).

now for the michael (chief), corey and peter rehearsal. i was having corey and peter do the lecture scene. corey thought he couldn't get into it because of the day he had (actually he was feeling chris). i started pushing him to get the rage out so that he could use it in the scene. corey was just about to kick into gear when michael freaked out and started protecting corey from my "abuse"...much to corey's chagrin. after michael raged at me for awhile, peter asked me if he could show corey an acting exercise...completely off the wall...but it gave michael cooling down space...so i thanked the anthropologist...and had corey and michael improv their first scene. and corey did the best acting..."take your fuckin' tribe!" i told him that's called acting, and he's a very good actor...when he remembers he's acting. i told him chris enters him about a hour before our work...so stop confusing it with himself...and use it. he kept thanking me the week after. and michael recognized what i did worked.

94/07/23 From: James D. Audlin

Yes, I've watched a large portion of the tape by now. I am watching it slowly, so I can really follow it and pick up on the dynamics. Some really powerful ones!, but none that I haven't mentioned to you before. At several points I wept and laughed.

How much I wish I could be with them! Please give them my love.

94/07/24 From: James D. Audlin

I've now watched the whole video of that rehearsal. Extremely interesting to compare the group dynamics before and after the exercise. Before, they're sitting there, nervous, self-conscious, grinning at each other as if to say, "I'm not as nervous as I really am." Afterwards, they're quite strongly into their parts. Michael underplays beautifully, letting the personality glow from within. I'll be interested in seeing other rehearsals, if it can be done, to see how the people have grown.

It's interesting (but not, to me, in the least surprising) that the exercises you're doing with them are having the same positive effect that taking the cast to the Inipi had when we did the first staged reading in 1993.

Social mode on piss breaks. Yeah. They are retreating to the familiar. You're right that you have to push them, to keep them at that edge, since that's vital. But I suppose occasionally they do, like a baby, have to stick their thumb back in their mouth.

I'm not surprised about Corey and Sonal. (I don't remember which one is Sonal.) "Cast sex" is also a retreat into the familiar. It's a way of making ordinary what otherwise has no name for them: they are venturing into spiritual regions mostly ignored by the Washichu. Afraid without familiar landmarks, they are trying to create them on the way: social mode on piss breaks, and cast sex.

If I were directing, I'd consider telling Corey and Sonal that that's fine if they have sex with each other, but only if they're prepared to bring their sexuality into the play: after all, their mutual attraction is a way of sublimating the intensity of the play preparations, so they should, like good actors should, be prepared to use it as a resource for going even deeper into that strange region... and not use it (sex) as an escape from the unfamiliar region. I wouldn't expect them to agree to bring their sexuality into the play, but I would expect it to bring home the point about "don't retreat into the familiar". In the Washichu world people make sexuality as ordinary as brushing their teeth: this is because the Washichu world is afraid of the extraordinary, the unfamiliar, and tries to turn it into the familiar/ordinary/controllable. So it strives to make sex boring, so it won't be threatening. Just as much as I love to stand out in a thunderstorm and feel the \wakan\ all around me, so too sexuality for me needs to be sacred, to take me into those unfamiliar regions. In a way, that's what the play is all about: the Anthropologist and Christopher want to make the tribe "ordinary" (putting its ceremonies in a can), and the Chief and Seeress want to keep the tribe "extra-ordinary", outside the ordinary. That's why the sexuality between them needs to be \wakan\, not \washte\.

The trouble with Michael (referring to the situation with Corey and Peter) is that he knows enough that he thinks he knows everything worth knowing. If he knew more, he'd realize he knows nothing at all. True wisdom is in realizing how ignorant one is. When one is truly empty, then one may be filled. If one is full already, there is no room to learn and grow.

94/07/26 From: James D. Audlin

O'siyo, Frank!

Thank you for sending me the postcard version of the playbill, which I received today!

94/07/27 From: Frank Moore

corey is cute. i was right. one of the reasons he came over was to talk about the relationship between him and sonal. they have been hanging out together, even sleeping over. but they have been following my suggestion not to have sex with each other until after the play. both sonal and he are busting their asses to be responsible to the magic...as are all of the cast. he seemed to be very relieved. it turns out that he and neith had sex. and right after, he knew something was off. i always feel there are bundles of different things i could/should say and i have to pick one thing. i picked "that is why it is a good policy not to have sex with cast members while you are in a play...unless the work requires it." i pointed out that chris needs all the sexual tension he can get with the tribe, using sonal/first dying girl (she is also the dying dancer in a mask) as the focus point of that "sexual tension". what i hope will happen is they will recognize that their friendship/relationship is developing much "deeper" (a better term is "more human") than the relationship between corey and neith has developed because of the detour of casual sex.

but you are right when you talk about "cast sex" being a retreat into the familiar, etc.

we are trained in this culture to subvert the "extra-ordinary" into the "ordinary". michael's soap opera is a more obvious example of this. he doesn't know how to just sit with wakan, the dangerous sacredness, letting it build, letting it dissolve the shit. instead, he brings in the "false intensity" of soap opera...really to relieve the awkwardness and the uncomfortableness of the wakan. he doesn't want to do this. he is much happier when i redirect it. the false intensity and the illusion of "getting close" both in the social mode and in casual sex, cover up the real possibilities (or reality) of closeness and of wakan.

but the real reason corey came over is he wants to study with me. but he thought i didn't want him...because he thought i had asked a number of the cast to be apprentices...and not him. in reality, i've discouraged a few. only sonal is working with me from the cast...and is very focused. corey said working with me in the play has changed him and he doesn't want to go back...a great reason to do the apprenticeship. if he does it, he and sonal could do some of the tanpanic work together. and if he does it, i'm filled up! tomorrow, i'll tell you about my heyoka trick for michael.

94/07/28 From: James D. Audlin

Interesting, Herr Professor, interesting. (g) I can't say I'm surprised about the "detour" with Neith, i.e., that he had sex with her. I'm even less surprised that relationship is going nowhere. Do help me. Which one is Sonal and which one is Neith, so I can pick up on their spirits? Sex where it's expected is washte. That's the point of the Chief, in the early scene, saying he has sex with his wife when that's a good (washte) thing to do. Sex where it's unexpected is wakan. You know that very well through your sacred work. That's the point of the Chief's last comments to the Seeress, about always loving her but \being afraid of her\. So their sexuality is necessarily wakan. I've often wanted to do a video of two people having sex while each one is reading \The Joy of Sex\. And, in a later scene, a woman having sex with the idol of a male god with an erect lingam, and a man having sex with the idol of a female god, in her open yoni.

You're right. Sex boring. I have an essay somewhere I've never published about that. We are all shamans, IF WE DARE. Most people don't. We strive to control the uncontrollable, to make the wild such that it is dispensed by the monopoly, the way the uncontrollable river is dispensed by a faucet. In Christianity, we've taken the power of baptism by holding someone under the raging torrent of the Jordan River (shutting out all senses but the roar of the river, cutting off their breathing - their living) and controlled it by putting it in a little basin of water that came from a faucet. There is ordinariness in the tribe. That's the point of much of what the Chief says. He represents ordinary, i.e., washte. The Seeress represents wakan. That's why she appears around the edges. BUT..... the Chief knows that washte and wakan NEED each other. The Chief and the Seeress NEED each other, and what each other represents. But they \are\ opposites, hence their meetings, their sexuality, is necessarily wakan: when they meet it is earth and heaven meeting: yin and yang meeting: sein and werden, past and future, archetypal male and archetypal female. The Anthropologist and Christopher are dedicated to destroying wakan, or turning it into washte, which is the same thing.

94/08/01 From: James D. Audlin

I was talking in a recent e-letter with you about sexuality as all too often used as a way to make unfamiliar (wakan) situations familiar (washte). It occurred to me as I was talking with someone this past weekend (spent camping up on our ceremonial hill) that it's sorta like jokes. When you tell a good joke the person who hears it laughs. In that moment of laughter the person is, for just a moment, pulled out of ordinary washte experience (what the Greeks called "chronos") into wakan experience (what the Greeks called "kairos"). On the other hand, if you have to explain the joke to the person, the person never leaves washte (chronos). Those who are afraid of the wakan are the kind of people who explain jokes. They are afraid of even the smallest irruptions of wakan into the washte of our daily lives. And they seek to control that wakan, and make it washte. The analogy between sex and joke-telling isn't as far-fetched as may at first appear. Both are ways in which adults can (and should) play. Play is sacred. When we were little, our play was sacred: we could, for instance, make "lifeless dolls" into real living beings (see my story, "The End of Childhood", which is to be published in an anthology, \Tales from the Great Turtle\, edited by Piers Anthony and Richard Gilliam, coming out in November from Tor). In the Washichu culture we are trained as we grow up never to expect the wakan, and not even to admit to its reality. I find this in the church too. Different denominations and theologians argue as to the meaning of the Sacrament of Communion. Is it, for instance, literal trans-substantiation of the bread and wine into the body and blood of Christ, or is it a remembrance of an historical event, or what? My view is that it is a \mystery\, a wonderful sacred mystery that, fortunately, is not explicable. Like a joke, to explain it ruins it. I remember one day when Buddhist friends of mine decided, out of curiosity about Christianity, to attend the church I was at the time pastor of, in New Hampshire. They came on a Communion Sunday, and (carefully watching what others did) took a bit of the loaf of bread as it was passed, and took one of the tiny glass cups of grape juice from the tray that followed the bread. They obviously had no idea what it was all about. Later, they asked me what it meant. I told them that, having no "explanation", the mystery of it brought them closer to its true meaning than anything I could ever tell them. I remember too, in a fine didactic novel, \The Kin of Ata are Waiting for You\, by Dorothy Bryant, a scene in which the student and his teacher are watching a sacred dance of the tribe. He asks the teacher its meaning and she replies (I paraphrase from memory), "I could tell you the meaning, but that would rob the dance of its power, for my words would get between you and the dance. Better that you watch the dance and go \through\ it to its sacred meaning." I know you know (as I do) the truth

of all this in the sacred (wakan) work you do: if you just got up behind a podium and lectured people about these matters bas you and I both have even though the lecture may be excellent, people never would leave the washte behind. It is in actually \doing\ the sacred ceremony that they at least have the opportunity to enter into the wakan. My concern with your actors is that they remember this. It is for this reason that you tell them no sexual liaisons between actors until after the play. Because the sexuality must be sacred, wakan, and the wakan must not be controlled and reduced to washte. There is nothing wrong with the washte \in its place\, but we must not ever allow it to destroy the wakan. I'm sure you remember the scene from my novel, \The Wings of the Morning\, that I sent you by e-mail, describing a sexual initiation in a cave. In that scene sex is wakan and not washte; you will remember that the boy-becoming-man does not know which of the women (if any) it was in the cave. It might have been any of them, in a sense all of them and none of them. It was the GODDESS.

94/08/01 From: Frank Moore

back to my heyoka trick with michael. remember that he tends to use soap opera from his ordinary life to hedge his commitment. so i out-soaped him! my dad died three weeks ago. the reality is i didn't have much of a relationship with him ever, good or bad (except for his hitting etc. my brother when we were growing up)....the last two years, his spirit had gone into "senility" and he was put into a nursing home...his senility seemed to be the most fun part of his life. anyway, there wasn't any question of me going there for funeral services...but michael doesn't know that! we have three cats who are pissed that we, and especially me, have taken to going to rehearsals. the siamese is especially vocal! that's where i got the idea. before the rehearsal, i told michael: "my dad died this week. mom understands about my working on the play....but our cats are giving us such shit!" he cracked up at the joke. but that night, he called my answering machine and said he was thinking of me and how my commitment meant a lot to him. i think it will now be very hard for him to use soap opera as a bail out.

i had a rehearsal with michael and corey...improv their scenes. for most of it michael just sat there for corey. in the middle of it, the magic, the characters, the play took them over, entered their bodies. linda said it was one of the most magical things. when they "woke" up, they both were shaken and amazed, wanted to understand it, to know how to trigger it. i just told them to just be open to it happening, but don't hold onto it. they were still talking to each other when i left. they are people who thought it wasn't possible...and how the fuck did THAT happen!?

94/08/01 From: James D. Audlin

Yes, you certainly did out-soap Michael! Isn't it amazing what life provides if we're willing to be open to it! In this small way your father's death is made beautiful and contributive to the life of another, even though they never met. ...Still, my condolences on your father's death. Maybe you ought to bring your cats to the rehearsal? (g)

I'll tell you something I am beginning to suspect. You say about the experience at the rehearsal with Michael and Corey that "they are people who thought it wasn't possible" for such magic to happen. I'm beginning to suspect that it is \more\ likely for the magic to happen to people who think it is impossible, because those who think it is possible all too often go looking for it (i.e.,

trying to control the magic, i.e., make the washte something wakan), which only makes the magic impossible to find. You cannot find the magic. It can only find you. When you search for it, it isn't there. Magic, in other words, is heyoka: it is contrary, wild, and uncontrollable. With people who consider it "impossible", they just dismiss it and forget about it. Which leaves them open to being hit by it when it decides their time has come. They say that scientists are the most credulous audience watching stage magicians; surely the reason is the same.

94/08/06 From: Frank Moore

yep, that has been my experience also, no matter what the context... audiences, punks, artists, actors, singers, musicians, apprentices, etc. and there are a lot of reasons for it. seekers have their goals, preconceptions, prejudices, self-images as A SEEKER, their pictures of how things should work, etc. all of this has to be discarded before magic can use them. whereas when the magic taps a "normal joe", the action can start right away. my hardest audiences are artists. my best audience was in cleveland. scientists are good audiences...because they are usually artists without the glamor of creativity and self-expression...closer to the practical tribal "artists". the main problem with magic and "normal joe" is he has a hard time keeping the heyoka effect within the magical frame afterward.

Another way society tries to deball the magical power or private performance is to co-opt it by absorbing it back into the normal reality. What happened to Paul McCarthy is a classic example. Paul is, or was, the best of the modern shamanistic performers. In the 70's, he did performances in run down motels. He transformed into a rubber-masked trickster who called forth realities of vomit, of messy meals of dog food, mayo and catsup..., of wearing women's clothes...of hard-ons dangling out of girls' underwear fucking dolls, tubes up asshole and down throat and up the nose..., of fucking alone in a motel bed in mayo..., of walking bloodied barefoot on glass. Friends watched via video in another motel room. But most ran out in shock. This shock is a special kind of shock. It is not the shock of when a youngster uses obscenity or when a guy exposes himself. It is not a reaction or an aggressive act. It is more like culture shock. It is a reality shock. It is when two different realities come together, collide, and combine. This happened around Paul's pieces. Most people could not handle it. But the shock released incredible amounts of uplifting energy.

By the early 80's, Paul had been discovered by the art scene. He was invited to the S.F. Art Institute to do a performance. The big hall was packed with students. Paul did his rituals, which in the past would have cleared the room, shocked and physically disturbed most people; but this time, the audience laughed and clapped at everything this clown did. They even drank catsup with him to show how hip they were. there was no shock, no magic, no colliding of realities.

Paul stopped, defeated. He was cut off from his private, magical roots by being transformed from an outlaw magician into a hot artist. He told me the day after he felt the loss of the magic but did not know how to get it back. After a few more performances, he stopped performing...which is a great loss to us all. He was defeated because he underrated not only the importance of his private magic, but how much it threatened normal reality.

i first saw paul in a video in art school. linda and i were the only ones in the class cracking up. we said to each other this guy has to be a normal guy to be able to do this kind of heyoka work. he was...a carpenter with a wife and two kids. unfortunately, the heyoka freaked him out, which was one of the reasons why he stopped performing and blocked out any heyoka/wakan ...hiding

his heyoka past even from his performance students. i became a heyoka symbol for paul. looking back, i have never sought anything (except girls and relationships). i actively followed what was given to me...like the play.

94/08/13 From: Frank Moore

last rehearsal we did the whole play (just over two hours). i warned them we were approaching the freak out stage. i said by the time of the performance, they will feel like they have only a slight grasp of the play (in reality, the structure will be in their bodies)...and that raw state is always what i'm after...so the magic happens within the performance. they didn't know what i was talking about...until they realized we only have four more rehearsals...then they freaked out!

94/08/14 From: James D. Audlin

Hmm, yes, I remember that freak-out stage from when I've acted and directed. Is it coming together? Have you been able to tape any other rehearsals, so I can still get in some comments/suggestions before the actual performance? I got the photos in the mail. Thanks for sending them! Now I have them sorted out.

94/08/14 From: Frank Moore

i think the play is together already...although the cast will not think that until the third performance! the video of two rehearsals is being copied to be sent to you. we will video two or three more.

94/08/15 From: James D. Audlin

Yeah, now it's necessary to rehearse until they leave themselves entirely, and have nothing left but the magic. Wado.I'll watch for the video.

Well, I'm sure Ed's heard about his Native American Topic from traditional people. We are \not\ "New Age", and do not want in any way to be associated with the "New Age Movement", which has done nothing but steal our traditions and pretend to wisdom they do not have.

94/08/20 From: James D. Audlin

Hello, everyone! This is a letter of introduction to introduce you all to each other.

Tim Fricker and Micki Selvitella are a married couple whom I've known and loved for years. They just visited here on their way back home in Maryland today! Micki directed the first production of the play, NO TONGUE WILL LIVE TO SPEAK / NO EARS WILL YEARN TO HEAR, back in 1989, on the campus of the Yale School of Drama. Her husband (then her fiance'), Tim, was the lighting/set designer, and played the Anthropologist (he does an incredibly good "gibberish"!). They continue

to study and teach about technical and directorial aspects of theatre on the college level. Micki and I have exchanged ideas over the years on turning the aforementioned play into an effective screenplay.

Karen Stortz is another old friend, a member of the Free Cherokees and an at-distance member of the Bear Council of the Snake Band, who lives in Florida. She is the lady, Micki, whom I mentioned who is now actively working on turning the play into a screenplay and seeing about filming it, probably this December, and for potential sale to PBS or A&E or whatever.

And Frank Moore is another dear friend, also a member of the Free Cherokees, who lives in California. He is a brilliant and beautiful human being. He is directing the first full performance of the play next month in Berkeley.

Anyway, electronically, at least, it is my intense pleasure to introduce you all to each other! I love all of you, and nothing makes me happier than to introduce people I know are going to enjoy knowing each other as much as I enjoy knowing them! I encourage you to get to know each other, and possibly exchange ideas or whatever.

Much love to all
wado
Distant Eagle

94/08/20 From: Frank Moore

my video guy apparently has flaked out. so i'll have to transfer two rehearsal tapes from a few weeks ago and will send them off to you by the end of the week...might be the last tape until the play...i don't know. we just hired someone to video the third performance. the quality of that tape is questionable because of the low lighting...i'm lighting the play with christmas lights!

today, we went through the play in just over two hours (the last day for referring to the script!). i couldn't be more pleased with everybody.

here is what i wrote for the program:

This is a vision play. It came to James David Audlin (Chief Distance Eagle), a Native American chief, in a dream. In tribal culture, it is believed that within the ritual act of the telling of a magical story, the magical events are reoccurring, the power of fresh reality is being injected into the myth reality, which in turn effects our normal reality. This is why we are performing this ritual. The tribe in the story is not of any time or culture. But all tribal cultures have experienced, and are still experiencing, the dynamics we will act out tonight. We invite you into this ritual reality. In tribal culture, the role of watcher/listener is a very actively important ritualistic function. Because this ritual will take over two hours to perform, please feel free to use the restroom during the performance. After the play, please feel free to stay in the building to talk. But, because of a city ordinance, please do not talk outside the building.

OUR TRIBE:
Michael Yates
Chieftain

Namita Caen
Seeress

Corey Kurtz-Nicholl
Christopher

Peter McCarron
Anthropologist

Sonal Sands
First Young Woman/Dying Woman

Katsura
Second Young Woman

Tribespeople: Lyn Stein LiSyau Mock Neith Spindrift Rich Prouty
Linda Mac Michael LaBash

James David Audlin (Chief Distant Eagle)
Playwright

Frank Moore
Director

Michael LaBash
Creator of Masks & Sacred Object

Jesse Beagle & Alexi Malenky
at the Door

Produced by Inter-Relations

94/08/20 From: Frank Moore

hi, guys. i'd love to hear your experiences putting on the play. and karen, could i see the screenplay? with either A&E or PBS, wouldn't the nudity and the sexuality...both absolutely important for the play...be big taboos? i could see HBO doing it more.

94/08/21 From: James D. Audlin

I've seen lots of things on PBS and A&E with considerable nudity, so I don't think that would be a problem. \I Claudius\, for instance, had plenty. And A&E did a Monteverdi opera with all sorts of nudity. I was also telling Karen about an incredible film that was on PBS, based on the memoirs of a Spanish sailor in the 1500's or so, who got separated from his crew and wound up walking to the Pacific Ocean. Along the way he learned shamanistic ways from the Native Americans. I have his memoirs somewhere in this mess. They're fascinating. I also taped the film, and am trying to dig that up for Karen. Anyway, the Native people were naked pretty much all the way

through. I don't want HBO to do it because I can't afford HBO! (g)

94/08/21 From: James D. Audlin

Lighting the play with Christmas lights! Wow! That's delightful, actually! I'm not worried about low light, if you mean the rehearsal tape. I have good eyes. I'll look forward to it, and to the actual performance tape too.

The program notes look great!

94/08/21 From: Frank Moore

that will be interesting to see how that works out. i see that A&E is playing DON'T LOOK NOW today which has an intense love scene...i don't know if it's a censored version (like BRAVO does). the local PBS station in chicago (i think) was going to air my FAIRYTALES CAN COME TRUE. it didn't happen because i wouldn't let them cut the nudity...as i recall, they were just in hot water for airing the film you mentioned. i almost forgot...if you need a director, i'm available!

94/08/21 From: Frank Moore

the low lighting (in terms of video) will be at the performance. there's a risk that nothing will show up on tape. i'm always a low/no tech kind of guy. christmas lights create warm magical cave feeling.

94/08/22 From: James D. Audlin

I love low/no tech. Christmas lights sounds really magical to me! At any rate, if it's a good video camera, the newer ones work just fine with very low light.

94/08/28 From: Frank Moore

ah, it was because i was called for dinner in the middle of writing it...and forgot to finish it before i sent it! anyway, the tribespeople have died and rolled into the audience to rock and chant...except for the chief and the seeress who have resurrected, becoming the sacred object...rocking sitting together exploring each other, legs wrapped around each other, belly rubbing belly. after he finishes his last speech, chris sits chanting near them, emphasizing his aloneness. the tribespeople slowly roll back engulfing the three, transforming the sacred object into a web of moving bodies. within this web, chris switches with the chief in being with the seeress. then the tribe (with the chief) rolls back into the audience, leaving chris and the seeress together for a minute. then she rolls away, back into the audience, leaving chris alone. lights out. the video we are sending you, jim, on monday has a gap near the end.

now for a real groaner... last week, i did a poetry reading, double billing with my friend, jesse beagle. jesse is somewhere in her 60's...but acts 30...a powerful poet, performer, blues singer

(opened for ray charles), song writer (her songs have been recorded by famous singers), playwright, and a liver of a great life. some of my students and cast came to the reading. sonal was one who came. a few days later she ran into jesse on the street. when sonal came to her session with me, she put jesse down, even asking me if jesse drank! even arguing with me when i said jesse just didn't fit into sonal's narrow frame of reality...that jesse is very wise, very sharp, but very nonlinear...that it requires listening without judging sometimes at least five minutes to get what jesse is really saying...but it is always worth the journey. sonal didn't buy it! when i thought about it later, it got more outrageous, here's someone sonal herself thinks is a powerful poet, someone who is close friends with sonal's teacher, etc. wouldn't one naturally suspend judgment on the possibility there is something that you weren't getting? (and it's ironic that we are doing a play about respecting ancestors.) and even if i thought jesse was a wino baglady, i would not dream of asking my teacher does his close and respected friend drink! the day later, my friend rachel rosenthal wrote me a letter to share with me that she is one of 21 people to whom artist robert rauschenberg gave a $10,000 (each) humanitarian award for courage to do work that is "an historical landmark and inspires many generations to come". rachel represents theater. some of the other people of the 21 are dalai lama, nelson mandela, bonnie blair, gorbachov, spielberg, jacques cousteau, john cage, jim henson, r. buckminster fuller, etc. but sonal would see a bald 70 year old woman with pet rats and a sharp tongue!

94/08/29 From: James D. Audlin

Hi, Frank! Well, in my life I've been called many things, but I've never been called "For Dinner"! (g) Hm, that's a fascinating way to end the play! I will have to wait until I see the tape, but I suspect it says the tribe "survives" on another (spiritual) plane. The fact that Christopher is left alone at the end (in this plane of existence) seems to me to accentuate that.

The video has a gap near the end? What? Did you get called for dinner again? (chortle)

As regards Sonal and what she was unable to see in Jesse Beagle the Washichu training is, of course, to pay attention only to externals: age, sex, level of income, and so on. And people who don't talk in that so called normal "TV News" English, who talk in non-linear ways like Jesse Beagle, are quickly excised from "normal" society. I have heard winos, half unconscious sitting on the sidewalk in cities, babbling what everyone else thought was sheer nonsense, but, if you listened closely, it was poetry. Who knows? Perhaps if that person had been given a chance she or he would have been another Eliot or Pound or whoever.

94/08/29 From: James D. Audlin

Just so you know, I received the second rehearsal video today. I've only had time to watch it once, so I haven't had time to formulate some really intelligent responses yet. I will say, gosh!, it came a long way between Video #1 and Video #2! The Chieftain has really grown into his part, and has a wonderful dignity. The dying woman was simply beautiful, and made me want to cry. The Seeress radiates a wonderful love. Give her a hug for me! The Anthropologist is superbly understated, and at times deliciously funny. Christopher is getting the nuances very well, of when to be antagonistic and when to feel alien to the Anthropologist. I don't have her name in front of me, but the lady of Japanese ancestry who drums so well, I would love to have her in one of our ceremonies to join in the drumming! Everyone is just terrific!

94/08/30 From: James D. Audlin

I watched the rehearsal tape. It was truly a feast for my body and soul, a sacred experience.

94/09/01 From: Frank Moore

yep, i know a street person, henry....69 year old black artist...makes incredible floats out of his shopping cart by cutting out magazine pictures and pasting them on cardboard boxes...and pushes his floats around town. one of the best artists i have known.

the last rehearsal gave me the chills...it's so real. i read your note to the cast.

what you said meant a lot to all of them. the heyoka finally started coming into the seeress. namita got together with jesse and also got a wild wig. she has started talking to herself, laughing to herself as she walks. i'm getting together with her next week before the play.

today, the church at which we are putting on the play got a nameless hate call demanding they make us take down the "offensive" poster all over town! the fascist wimp didn't have the guts to call us directly. all day we have been looking at the poster, trying to get what could offend someone on that poster...maybe my name! a lot of posters are going up!

94/09/02 From: James D. Audlin

Hi, Frank!

Hmm, I'm looking at the poster too, and wondering what's "offensive" about it. Gosh! I must be terribly dense or something! (g) By the way, I gave a copy of it to Tim & Micki when they passed through town.

I hope the large fellow in the tribe doesn't have the band-aid on his side for the performances! (g) And, are people going to be wearing eyeglasses? They do look odd on what are supposed to be tribal people!

94/09/02 From: James D. Audlin

The 35 minute tape arrived today - the one that is basically Christopher's story through the end. I can see why you sent it, so I could see how the end is "choreographed". And that is indeed a magnificent ending! The tribe rolling in and rolling out, leaving Christopher alone... beautiful! Brought tears to my eyes!

94/09/03 From: Frank Moore

shucks! jim. and i wish you could fly out to see the play...you could stay in our guestroom if you were.

corey has just signed up to do my part (Jim Merrill) in my live production of OUT OF ISOLATION. i'm getting too old for all of that physical punishment for more than one performance!

and yes, glasses and band-aids came off a couple of rehearsals ago.

94/09/04 From: James D. Audlin

I'd LOVE to be out there for the play. But I can't get the Sunday off from work, and that means the flight costs would be prohibitive. Basically, my schedule is booked anyway. It's disappointing, but the videos are making me feel very close to the whole thing. I feel very much, between the videos and just touching their spirits, like I know all the actors extremely well. When I said I love them, I meant it.

Corey will be doing your part! That's wonderful! I suspect he'll do a great job with it. He's seen you do it, hasn't he? (On stage, I mean; not the film.)

94/09/04 From: Frank Moore

i have not done ISOLATION as a complete, full blown live play before. i have surreally acted the poem out as a segment of the all-night performance... and did a street piece in which i laid on a mat on the sidewalk at noon in san francisco's financial district as the poem was read and as my cast...dressed only in colorful shear netting...went up to people, inviting them to interact with me on the mat. for the play, i'll use the video almost as a script.

94/09/05 From: James D. Audlin

So, in other words, Corey will be the first one actually to do it as a play? Who's going to play the nurse? I don't suppose that wonderful woman who did it for the movie is available.

94/09/05 From: Frank Moore

exactly. linda has become a very powerful and busy performer of her own work. she says the video is her best work. the actress i've in mind wanted to do your play but couldn't because of time conflict. she just made a reservation for the play.

94/09/11 From: James D. Audlin

I'm waiting with eager anticipation to hear how the play went!

94/09/11 From: Frank Moore

off to the first night. i won't send this till tomorrow....but...everybody is excited. i met with namita yesterday. mikee put her heyoka make-up (plus wig) on her. and she and i did a long, deep tanpanic ritual together. we also talked about last minute changes. she now is making the seeress (the seeress is making namita) more gutsy...like getting up and shaking chris as she tells him what he'll have to do. corey will not know this tonight! i also fine tuned the ending. when the tribe rolls away, leaving the seeress and chris alone, now she will guide him from the position that she and the chief were in...guiding him into different positions, into deeper physical intimacy...leaving him when she feels the intimacy has reached the core. on the short-run level, this will heighten his lost/aloneness. but it will suggest that she will be there to guide him like the others before him. copies of the program are in the mail.

we made the papers. excerpted from:
OAKLAND TRIBUNE
COMMUNITY THEATER
by Alan Frutkin
September 6, 1994
Tribal Split
"Although Gurney may depict his upper class characters with a certain degree of compassion, not all of the world's playwrights view WASPs as kindly. In 'No Tongue Will Live to Speak/No Ears Will Yearn to Hear,' Native American playwright James David Audlin takes a decidedly harsher look at America's dominant culture, through the eyes of one tribal community. (Audlin, whose tribal name is Chief Distant Eagle, is a member of a free Cherokee tribe in the Northeast.) The play is set in no particular time, and names no specific tribe, but it concerns a "tribal group" that has not yet come in contact with the outside world. When a young tribesman leaves the community and returns with an anthropologist who wants to record the tribe's history through its songs and stories, the request splits the tribe apart. There are those who see a benefit in outside contact, and those who believe it undermines the tribe's spiritual integrity. The longtime Bay Area theater group Inter-Relations will present 'No Tongue' for four nights only, Fridays and Saturdays, Sept. 9-10 and 16-17, at Unitarian Fellowship Hall, Bonita at Cedar, Berkeley. Showtime is 9 p.m. Tickets are on a sliding scale, $5
$25. Call 526-7858."

94/09/12 From: Frank Moore

where to begin. both nights were amazing. i'll ramble. we got to the church before 6 pm to set up for 9 pm performance (we get to bed around 6 am...which is one reason why i'm rambling). michael/chief, namita, peter, and corey came early to help or to prepare. we set up the chairs in a circle with two opposite openings (one to the anthropologist's lecture stage, the other to the mountain). then for the first row we had pillows and blankets for people to sit on (some people alternated between the chairs and the pillows...even lying down). we had water and a big bowl of free chocolate candy behind the circle. during the play, people went to get candy, while still being in the play. we wrapped the christmas lights around 4 poles just behind the circle...a magical dim cave. we hung the masks on the poles...so that linda, the ritual master, reached over the audience to get each mask for its part. the seeress almost always walking behind them.....she keeps getting more heyoka. saturday, i told her mikee's putting on her make-up is a ritual,

releasing the heyoka in her...i also told her to treat the first dying girl as a whining wimp whom she's kicking in the butt...instead of mothering. it worked. the seeress is more dynamic.

it is amazing how dreamtime reality kicks in. the play runs two and a half hours without an intermission…and people are saying it seems short. our landlady, who came saturday, said the two beginning scenes took forever, but then the rest of the play moved fast. i said in "objective reality," the first two scenes are the shortest by far of the play. what really happened is the audience is transported into the tribal dreamtime reality where time warps and shrinks. on saturday, this happened almost right away. on friday this trance took about a hour to be completed. it is fun watching people watching...a lot of them sit forward very focused, chin in hand. people say there is a lot happening, that they are watching a real tribe, listening to people who are really talking to one another...not to actors projecting to an audience. friday, there were six teenage girls (out of the audience of 20) who were in rapture. and one of my two 19 year old boys came and said it makes him proud that i'm his dad. there was an anthropologist who felt a need to state he is the good kind! the cast could be more physical with the saturday audience (of 27)...and they took the opportunity! a lot of the audience said they are coming again.

i like what stavros wrote:
"The actors were excellent. Having read the play I knew for it to succeed it would need creative interpretation on the part of the actors. They could make or break the play. They were the best. The Asian woman was a fantastic chanter. She mesmerized the audience with her voice. The chief couldn't have been better. He came across as a wise man and a spiritual man. He was a magnet for the tribe. The best supporting actor was the anthropologist. He played a perfect asshole in an wonderful way. He acted like he was doing what was best and didn't understand what was wrong with what he was doing. What more can I say other than this multi-racial tribe was a tribe. There was no doubt in my mind that they were a tribe. This was the beauty of the play. They didn't appear to be actors but a tribe. I left the play with a thought on my mind, you think that you can prevent death with you medicine. You only delay it."

now, my only directing job next week will be to keep the cast away from the common undermining pitfalls...like using words of comparison (good, better, best, etc.) within this magical context, or dismissing good words from the audience. but to allow themselves to fully enjoy the awe of what we have "created." the "pre-performance" rituals and the keeping in character within the dressing room becomes even more important. but they all have always amazed me.

94/09/12 From: James D. Audlin

That is magical, to hear about how you changed the ending, just before the opening night! I'll look forward to the program, and to a tape, if one is made.

Guess what - I got an e-letter from Stavros, who raved about the play, and about your directing, and the actors! He was deeply moved. He clearly has thought a lot about it and is still thinking. He is planning on going again to it.

94/09/12 From: James D. Audlin

I'm speechless. Be assured, I am there with all of you in spirit. Remember, 9 P.M., when you

begin, is midnight here. So the play is happening while I'm in my dreamtime, WHICH IS WHERE IT ALL BEGAN! It is so beautiful, to read your descriptions, that I'm fighting tears. My love is with everyone involved.

I got the playbill today. As always, Michael has done a masterpiece. I was showing it to folks all day!!

94/09/12 From: Frank Moore

another neat thing is that it takes the audience a minute or two to come out of the trance state and realize the play has ended...there is no obvious cue except that peter comes back and stands besides me...we just sit there for awhile...not standing or bowing. then i usually laugh and that brings on the waking up and the clapping. then the cast just goes to the dressing room. saturday the audience just sat there for several minutes, not wanting the trance to be over.

94/09/13 From: James D. Audlin

Does the audience in any way participate in the ceremony at the end of the play? In the productions we had here, using the Death Chant, we found the audience spontaneously joined in singing it at the end of the play.

94/09/14 From: Frank Moore

no. i think the experience is so overwhelming, all they can do is...experience!

94/09/15 From: James D. Audlin

Mmm, yes. When we did it here, the audience obviously was having trouble getting back to "normal". (Not that "normal" is really normal!!) It was beautiful to see them for a while freed from all those mental strictures. To some degree it lasted. A couple years after the first production, I ran into a woman (at a wedding) who had seen it. She took one look at me and started to weep, just for remembering how the play had made her feel.

94/09/15 From: Frank Moore

yes, jim, that often happens with my performances too...a lot of times many years later.

94/09/16 From: James D. Audlin

It's probably too late, but, if you can, assure Katsura that my love and prayers go with her, and that I will keep her mother in my prayers. I will put her mother's spirit into the Sacred Pipe. Tell her, when she gets back, that she has a friend in Distant Eagle, and that, far away though I am, I'm here for her. She is hurting badly right now; I can sense her spirit.

That's great about your landlady! I was never so fortunate!

94/09/19 From: Frank Moore

as you probably got, my last enote was written for the cast's ears. if the run had been longer, the judgements and analyzing would have started eating away at the ritual. as it was, it ate away at a little of the awe surrounding the ritual. reading that enote and yours to them friday (which is on the video of friday's performance) helped to curb the acid. in the middle of the week, during corey's private session, i transformed myself into a wimp who apologized for the last shitty session where i was so off. he bought it...started to believe it had been shitty! when i transformed back and revealed what i had done, he got that it had reshaped the great last session into a shitty one...that i was taking away a great experience by focusing on myself. (i also said i thought i was overacting during my transformation ...which is why i don't pay attention to what I think during acting.)

saturday, namita came in judging friday's performance...but quickly stopped when i strongly pointed it out...which is the difference between her and sonal....sonal is a judging center!

as you will see from the video, friday was great. the dreamtime was deeper. the cast was relaxing into the dreamtime more and more. this weekend families (with kids) came. there were over 50 people friday, over 40 saturday. saturday the magical dreamtime sucked the audience in only at the end. the cast was very powerful. but the audience (which included seven from my 70's group and michael/chief's bitch of ex-wife) insisted on watching a regular play. they liked the play, clapped right at the end!...made it all safe.

the money thing is kind of amazing. six months ago, we thought the church's account (through which we do the art/magic stuff) would be in the red a very long time after the play. but the account is in the black! the play cost about $1700 and we made a little over $800. but the rest of the money came nonlinearly. and a lot of the cast want to work with me in some form. doing the play has been a great journey!

94/09/19 From: James D. Audlin

Yes, I had the feeling that that was what you were doing with our enotes, to get the people to stay inside the magic of the ritual. Otherwise, they would have been \just acting\. If nothing else, I was easily tipped off to this by what you said about Sonal's judging. When Sonal matures, she will be an incredible person. But she has to let go of this attitude problem first. Katsura I feel very close to. I've been staying near her in spirit in Japan. She is grieving. Corey is like Sonal. When he realizes the incredible power within himself, and that \he\ cannot command \it\, but it \will\ command him, then he will be very powerful. Michael and Namita: Michael had to get out of his confidence himself, out of his head. He took a while to get there, but he did it. Namita is a treasure. She is a beautiful soul. She got there immediately. That's funny about the clapping at the end. That will \destroy\ the magic faster than anything by making a gulf between the cast and the audience and "bridging" it with judgement (which the clapping represents) which, I'm sure, is just what the ex-wife & Co. wanted. I'm glad the money came in too. I hope the magic of the play leads to magic in your lives and everyone involved!

94/09/23 From: James D. Audlin

The videotape of the performance came today... I haven't had time to check it out yet, though. Thank you! Gosh, was the performance that long that it ran onto two tapes?!

I \think\ I saw an e
letter from you go by while I was online that wasn't in my queue for replying to. As you may know, this computer is dying, and occasionally it does things like that. I recall seeing a line to the effect that Sonal was complaining about everything, and that she's a judgement dynamo. Sorry for not replying. Looking forward to watching the tape soon!

94/09/24 From: Frank Moore

here's that letter:
i don't hold out much hope for sonal. yesterday sonal spent her whole session shitting on the play and the experience. according to her, nobody liked/"got" the play, i'm way too positive...listening to just "the few" who liked it...the play wasn't that good intellectually, etc, so on for two hours. a classic "criticism" from the people she is listening to: "frank's casting both attractive and unattractive people set up a hierarchy in the tribe." (which was sonal?!)

good things are happening. corey, alexi, and jesse have started hanging out together. in general, there is community in the air. the video didn't come out very good. it's dark. but the main problem is the cameraman didn't get it. but the video will be in the mail. anyway, that video includes my pre-talk to the cast. and the play ran around two and a half hours.

i keep running into people whom i would have sworn were having trouble with the play...but it turns out they were very moved by it...including my friend's 13-year old boy who is supposed to have a short attention span. i may be in trouble...stavros wants to work with me again!

94/09/25 From: James D. Audlin

It's too bad. Sonal was quite good, at least in the latter rehearsals. And I like her spirit. She has a long ways to go to mature, however. A pity.

Your casting was brilliant. What does Sonal want? A tribe of good looking people or all ugly people?

I'm hoping to find time to watch the tapes tomorrow.

Well, let's see if Stavros gets it this time!

94/09/25 From: Frank Moore

and there wasn't an "ugly" person in the cast!

magic continues to flow from the play. corey and alexi got together and ended up eroplaying together...using as their "excuse" trying out the video camera i just gave alexi. cute! i'm sure

corey would not have even considered eroplaying with another guy before working with me.

btw, sonal dumped him (or mutual dumping) the last night of the play. surprise, surprise!

94/09/25 From: James D. Audlin

A question for Sonal. Did she consider herself as one of the "beautiful" people or one of the "ugly" people? With an attitude like she's taking, she's not being very beautiful (in her soul). At any rate, you're right. Every one of them is beautiful. When I asked you to tell them I love them all, I meant it!

I'm laughing about the Corey/Sonal mutual dumpathon! You're right, no surprise!

94/09/25 From: James D. Audlin

O'siyo, Karen, Tim, and Micki! As you may have heard by now, the Inter Relations production of the play, directed by Frank, was an unbelievable success! It got some good ink in the Berkeley paper, and the audiences were very moved!

Frank has sent me a two video set of the first night performance. I haven't yet watched the whole thing myself, but, if either of you are interested, I can pass it on to you folks some time. In fact, since there are some others on line who want to see it, we're going to set up a round robin, in which each person mails it on to the next person. As long as I get it back eventually, I don't mind. Tell me if you're interested.

Much love to all, Distant Eagle

94/09/27 From: Frank Moore

when i look at someone like sonal, i'm impressed with how much magic "i" get out of them before they revert. it may not say much for my teaching abilities...it's a good thing i don't take it personally!

94/09/27 From: Frank Moore

jim, is the video watchable? i've been discouraging the cast from getting copies of it. but maybe i am "spoiled" by the live experience...maybe in a few months i can enjoy/watch the video. but if you think the video is watchable, then i'm excited that people are going to pass it around.

94/09/27 From: James D. Audlin

It is a shame about Sonal. She has such potential! A sort of female Stavros, in some ways.

94/09/27 From: James D. Audlin

The video of the play is spotty quality. At times you can't hear what the people are saying. Sometimes there's a lot of distracting noise from something the camera operator was doing. Sometimes too you can hardly make out the actors. Still most of it, while the visual image is faint, is watchable.

I'm going to be showing it to the band here, and mailing it to Karen, and Micki Tim, if they're interested, as a kind of round robin.

94/09/29 From: Frank Moore

but she doesn't have his sense of humor...which tricks him, but is also his saving grace. sonal is the kind who doesn't believe what i say, but wants to work with me...like stavros.

94/09/30 From: James D. Audlin

Well, then, Sonal just has to learn by trial and error that wanting to learn but at the same time disbelieving the teacher doesn't work. Feel free, if you like, to give her the Teaching Letter on "Questioning the Teachings", or whatever the title was.

Agreed, Stavros has a sense of humor. But he's older, too, so he's learned to let go of that youthful seriousness. It is indeed his saving grace.

94/10/02 From: Frank Moore

corey watched the tape. he said the last scene with the chief and the seeress put him into a trance. he hadn't seen it live because he was undressing backstage.

he, jesse, and alexi have been hanging out together almost everyday together...and one night namita joined them. it's cute and warms my heart....70+ year old jesse with two young guys. sonal is realizing that she is missing something and is trying to get back in. it'll be interesting to see if she can be "just one of the guys" or will try to destroy the tribal friendship. i have my doubts.

and stavros signed up for four months.

94/10/03 From: James D. Audlin

That is wonderful news about Stavros!! I'm really delighted! (Let's see if he can stay with it, though.) I'm also glad to say that throughout his period of thinking about it I didn't receive a single e-letter from him. I normally would expect him to work through his decision-making process by writing to me; that's what he has almost always done before. (I think he has the idea that I'm more "reasonable" than you.)

That's a beautiful image of Corey, Jesse, and Alexi! Sonal will take a long time to figure it out, but eventually she will. She has some anger to work through first.

Do you know if Katsura is back yet? If so, please give her my love and a big hug, and tell her she has been and is still in my prayers. My heart goes out to her.

94/10/08 From: Frank Moore

could/would you talk in more detail both about how i directed the play and about how i interpreted it?

94/10/08 From: James D. Audlin

O'siyo, Frank!

Gosh! That's a tall order! Well, let's see. A lot of what I think I've already said to you.

I'm very happy with your whole approach with the actors, not doing the usual approach to doing a play (read-throughs, parts rehearsals, etc.), but going at things more ceremonially (e.g., the ceremony taking them through time from rocks to protoplasm, etc.), working with drums and magic, and so on. This had the beautiful effect of creating, at least for a little while, a \real\ tribe. It's interesting that Sonal was the "Christopher", the one who feels the Great Mystery isn't there for her any longer, who doubts the validity of what the rest of the tribe knows to be true.

I was fascinated with your interpretation of the play. You did change certain things away from the dream, but they do work: for instance, having the Seeress sit behind the Chieftain, and rock him: that was profoundly moving to me. I was close to tears watching that. The ending especially was an astounding thing: the tribe rocking in to Christopher then rocking away again... that \did\ leave me in tears!

I am going to try to get a copy of the tapes made so Karen Stortz can see the performance, and your approach can be a part of her thinking process as she prepares for the filmed version. It'll take a while to scrounge up the money, but soon, hopefully.

94/10/09 From: Frank Moore

the community keeps perking along. alexi, corey, namita, and sonal (she knows something is happening, but she doesn't know what it is...but she doesn't want to be left out...but doesn't want to be "just" one of the guys) made an eroplay music video for a song of the girl who m.c's the open-mike night at the coffeehouse they hang out at. (we gave alexi our old video camera.) CUTE!

94/10/09 From: Frank Moore

shucks! you say the nicest things...even if i did asked!

we can run off a copy of it for karen (we have two video decks). where should we send it to?

sonal = chris....you got that right! it's like watching the play. but chris has much more insight!

corey is amazing as a student. he is sucking up what i give him and is applying it...so we aren't stuck on personal soap opera, so we can go into things like history and acting deeply, using my library. what a pleasure!

94/10/09 From: James D. Audlin

As you know, I still have hope for Sonal.

An eroplay music video! What was it like? What music?

94/10/12 From: Frank Moore

probably sunday i can go through my eletters to jim to pull together for you other guys my directing notes on the play.

one of the keys to the magical intensity of the play process was my doing individual tanpanic rituals with most of the cast before we got into group rehearsal sessions. this is especially true with namita (seeress). she trusted that her intensely physically playing with me would somehow, nonlinearally, effect the play. her trust set up something that the rest of the cast melted into...so there were very few "why" questions during the rehearsals. namita and i also did a tanpanic ritual the week before the play, the intensity of which transferred to the performances. one of the things that held the intensity of the play back was that michael (chief) and namita avoided getting together in the pregroup phase to play together, developing that relationship.

should i send karen a copy of the tape? karen, i need your address.

94/10/19 From: Frank Moore

katsura's mother didn't die. i got that second-hand. her husband got weird on us after he flaked out on videoing the rehearsals. and you know how dampening a weird spouse can be.

namita isn't doing OUT OF ISOLATION...which would be understandable for the "right" reasons...the role is much harder, she would have to put more of herself into it, acting isn't her thing, etc. but she gave all the "wrong" reasons...a nurse having a sexual/loving relationship with her patient isn't a p.c. subject, especially with non crip corey in it...what would the audience think (we were "lucky" the subject of your play just happened to be p.c. now!)...and besides, she has enough sex, nudity, touch, physical contact in her job (sexual massage), so she is withdrawing

physically in her "real" life "to get a balance"...and besides you can be much more intimate non-physically (staring into eyes...she does live in marin). she wasn't open to hearing what she is reacting to is the very limiting surface quality of her job...not physicality in general.

94/10/20 From: James D. Audlin

Well, I was praying for Katsura's mother. I will keep her in her prayers.

And, gosh yes, I know about weird spouses. I felt a kinship with Katsura before, and now do even more. Doesn't sound like you'll be seeing her any time soon, but, if you do, do assure her my love and prayers are with her. I continue to have a sense she's going to be East some day and we will meet.

I'm hugely disappointed in Namita. Of all people! Well, she too needed to go back to the "normal". It's sad in a way. Her work basically has robbed nudity/sexuality etc. of its power, making it mundane. I have a hunch something about doing the play opened her up to the magical again, and it scared her, and she had to shut down and run back to the ordinary for "reassurance".